Peter Danner

NINE ETUDES
IN NINE POSITIONS
(*for guitar*)

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INTRODUCTION

Anyone who has studied the classical guitar soon discovers that one of the major stumbling blocks to effective sight reading lies in the duplicity of notes on the fingerboard. Unlike the piano, where each note-symbol relates to a specific key, most notes on the guitar are to be found in more than one place. No sooner has the student learned that top-space E equals the open first string, than he discovers that the same note can be played just as readily on the fifth fret of the second string, on the ninth fret of the third string, or even on the 14th fret of the fourth string.

One of the most effective ways to deal with this is to learn to think in terms of position — that is, thinking of the fingerboard in four fret segments in each of which the four left hand fingers are assigned to specific frets. In the Second Position, for example, the index finger plays the six notes (one for each string) found on the second fret, while the other three fingers are assigned the third, fourth, and fifth frets respectively. Within the perimeters of any given position, the player is able to reach a total of 24 notes plus the six open strings and it is surprising how much music has been successfully fingered using this position principle. However, most guitar music that ventures into the upper positions also requires a considerable amount of shifting as well as other technical difficulties such as *barres*. These added problems tend to make it more difficult for the student to visualize the position concept.

These nine short etudes were written to encourage guitarists to think in terms of position. Each one is constructed so that it can be played strictly within the perimeters of one of the first nine positions. In fact, this is the only way the music can be played with any ease. The use of *barres* is avoided as well as other technical problems (except the etude in the ninth position which involves a few natural harmonics) so that the player may more fully concentrate on the feel of the position. Fingerings have been kept to a minimum; as there are no position shifts, there should be little ambiguity.

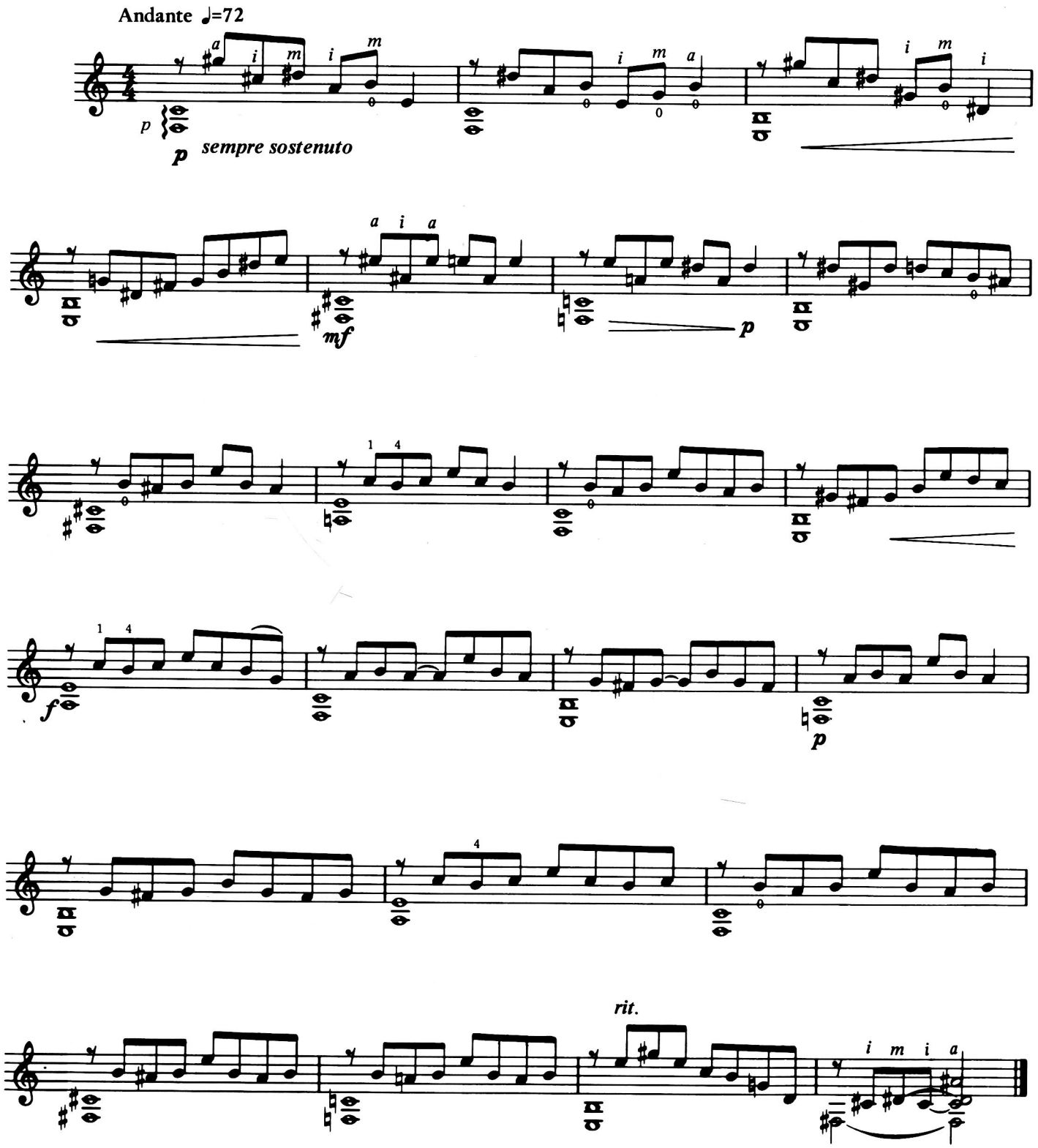
The etudes are mainly of a conservative nature, although there are a few with a contemporary style. While the etudes may be played separately, the group was designed as a nine movement suite.

NINE ETUDES
IN NINE POSITIONS

for Guitar

Peter Danner

In the First Position



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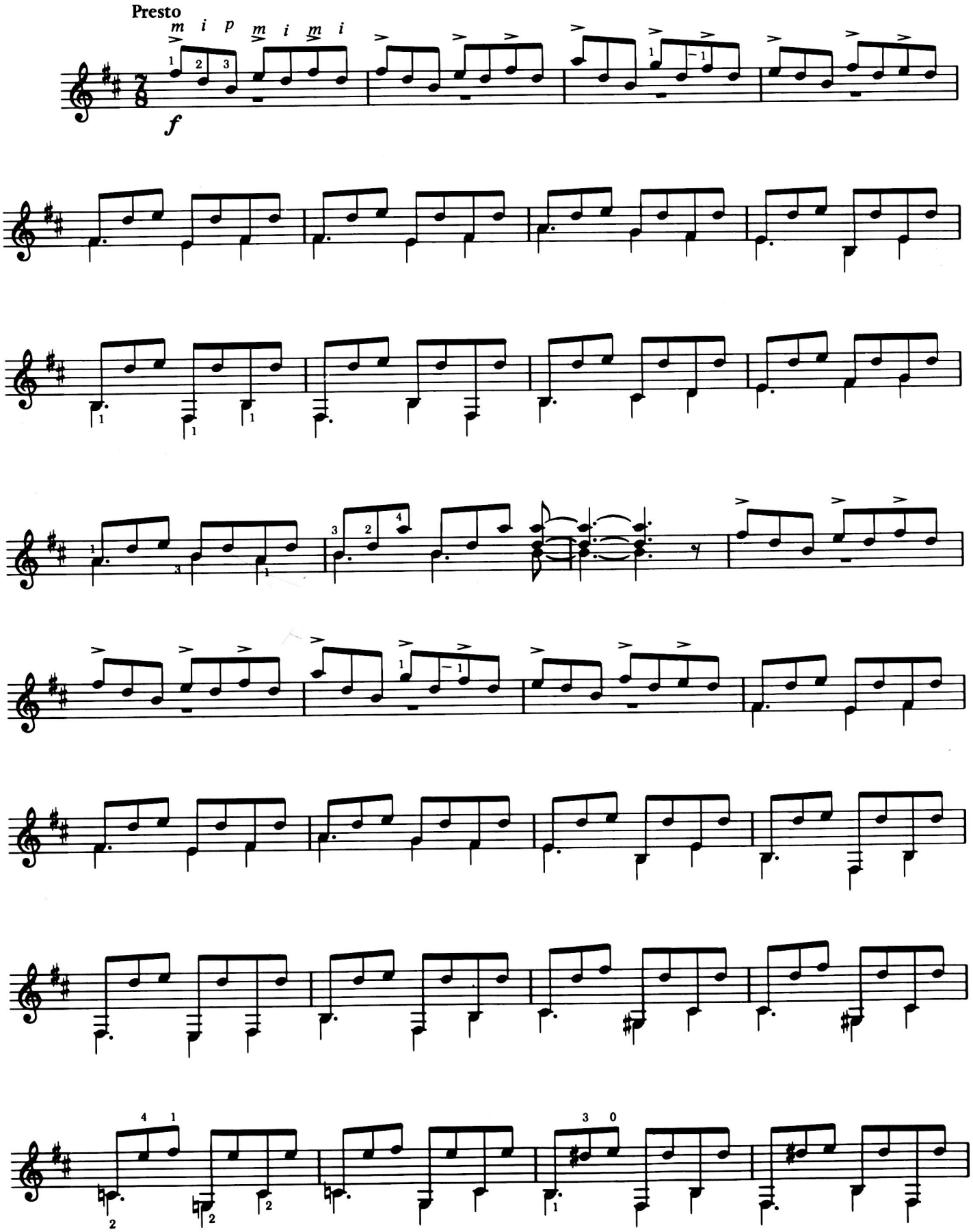
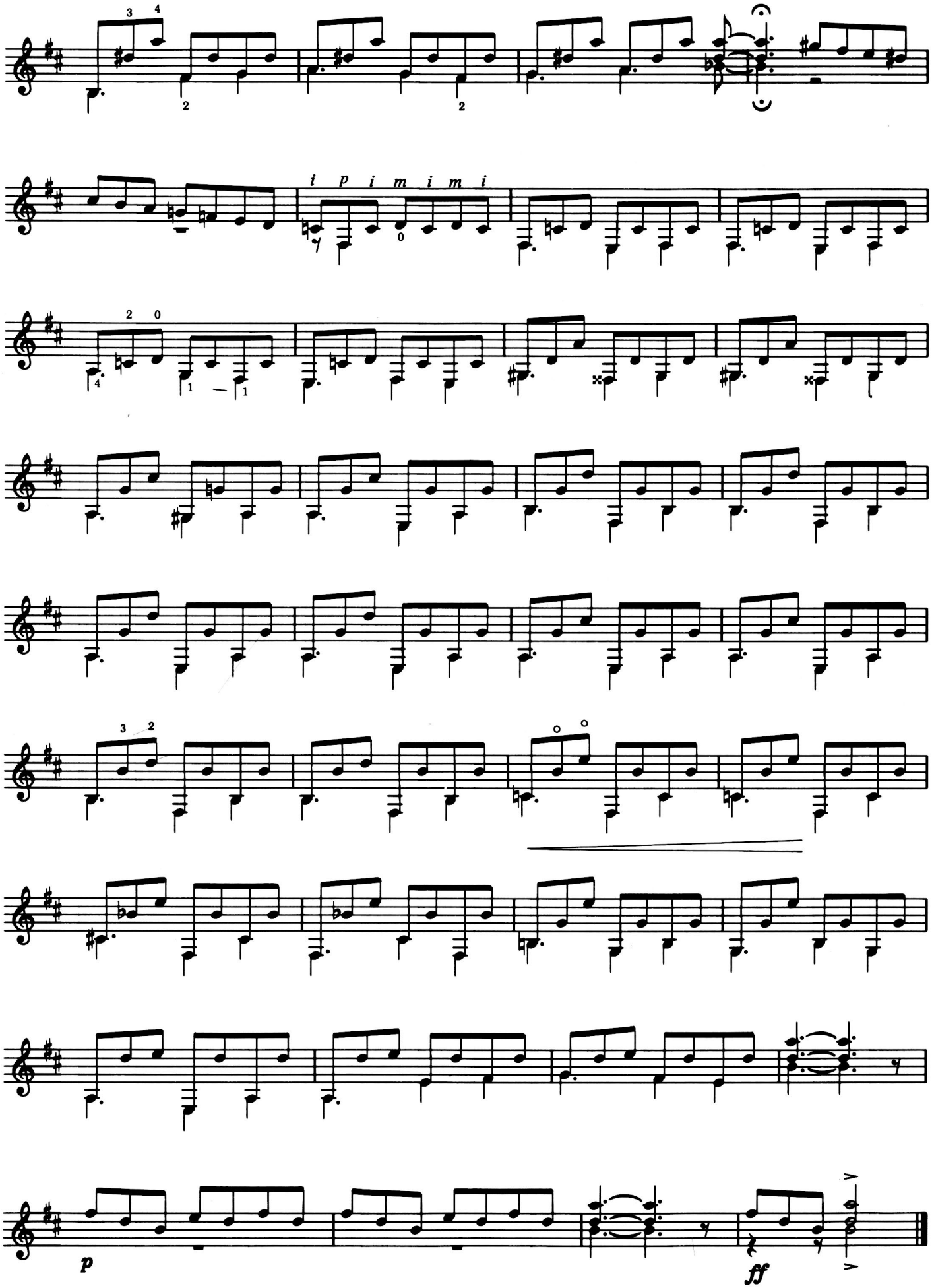
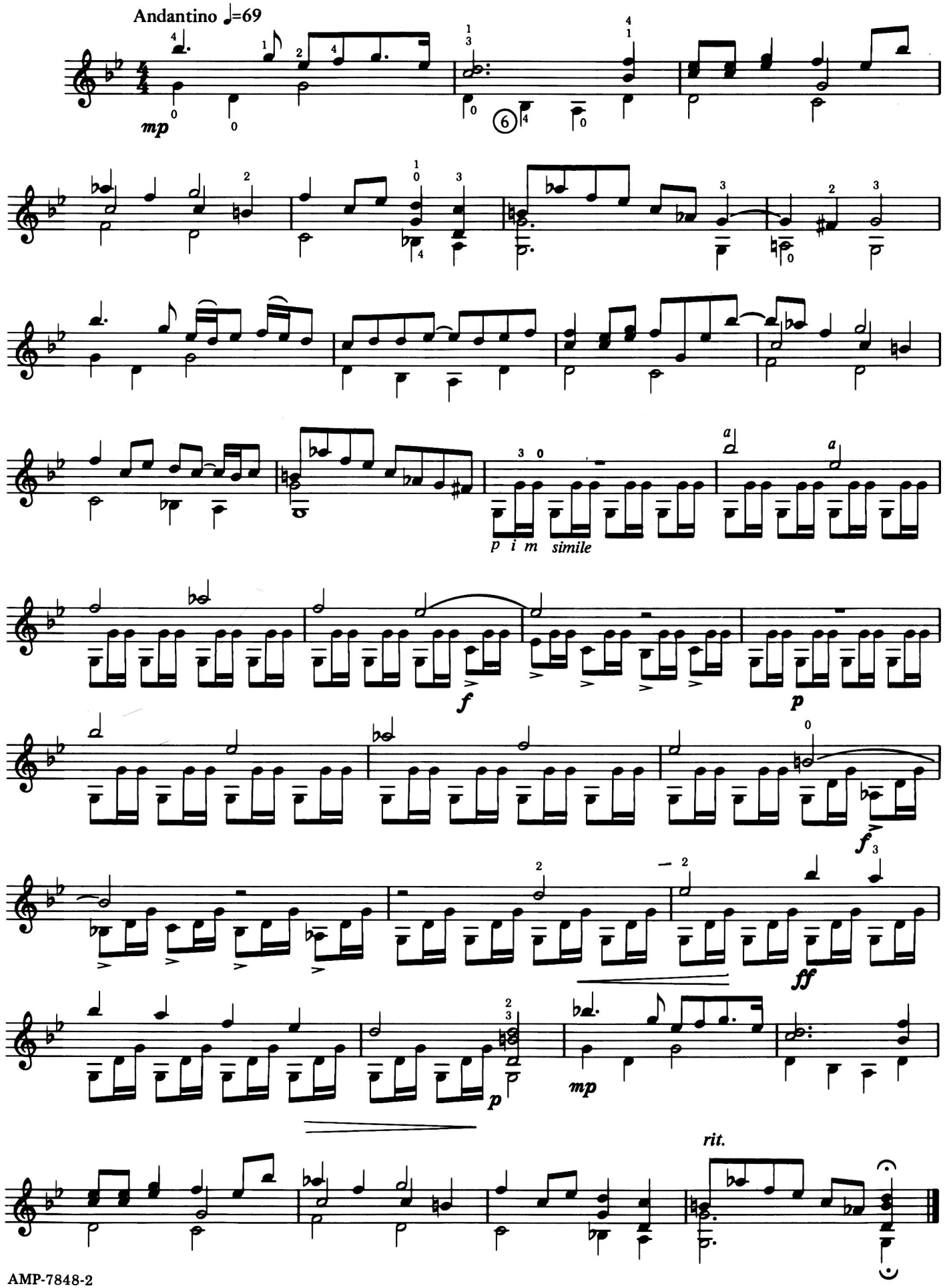
In the Second Position



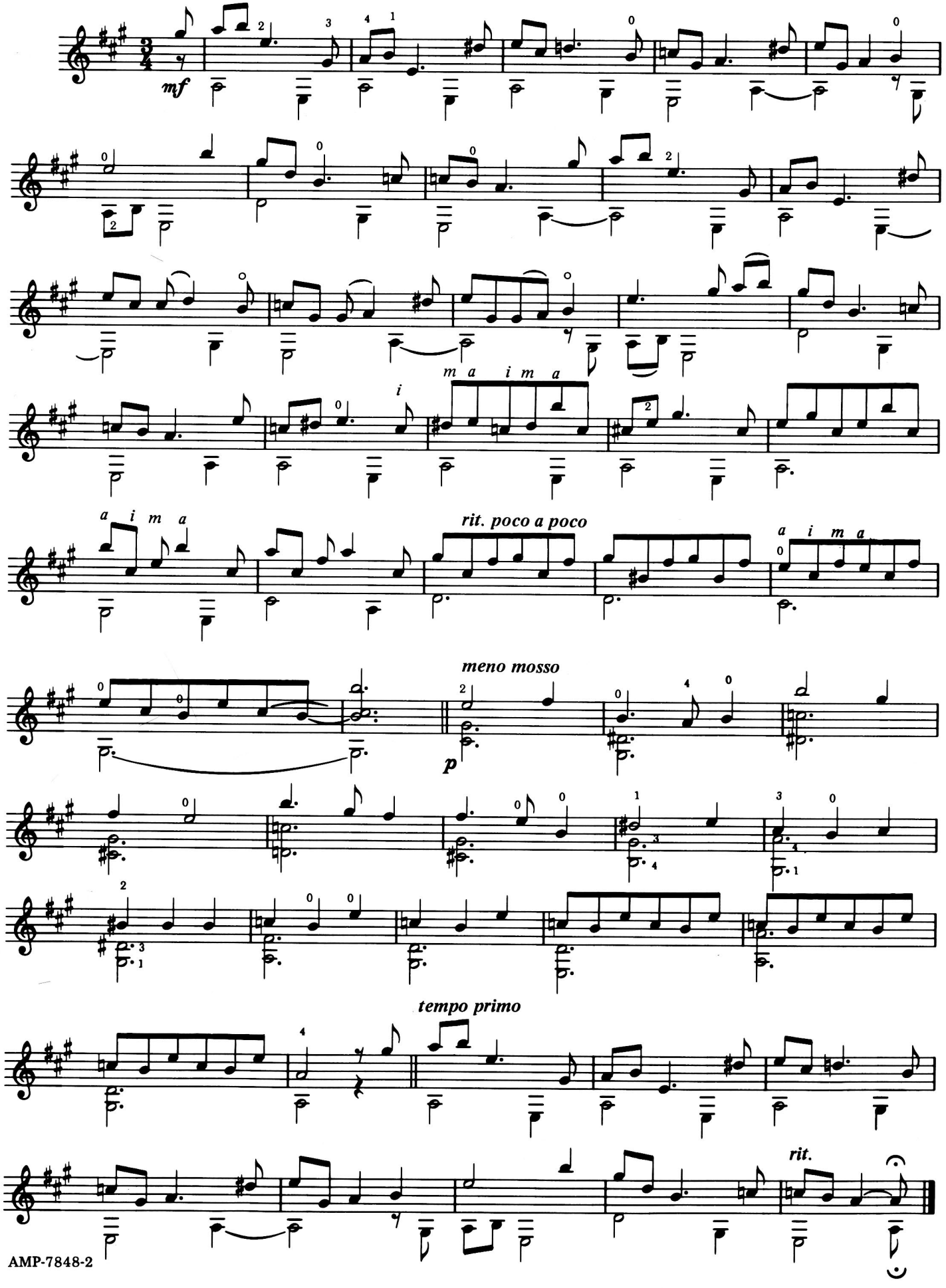

i p i m i m i
p
ff

In the Third Position

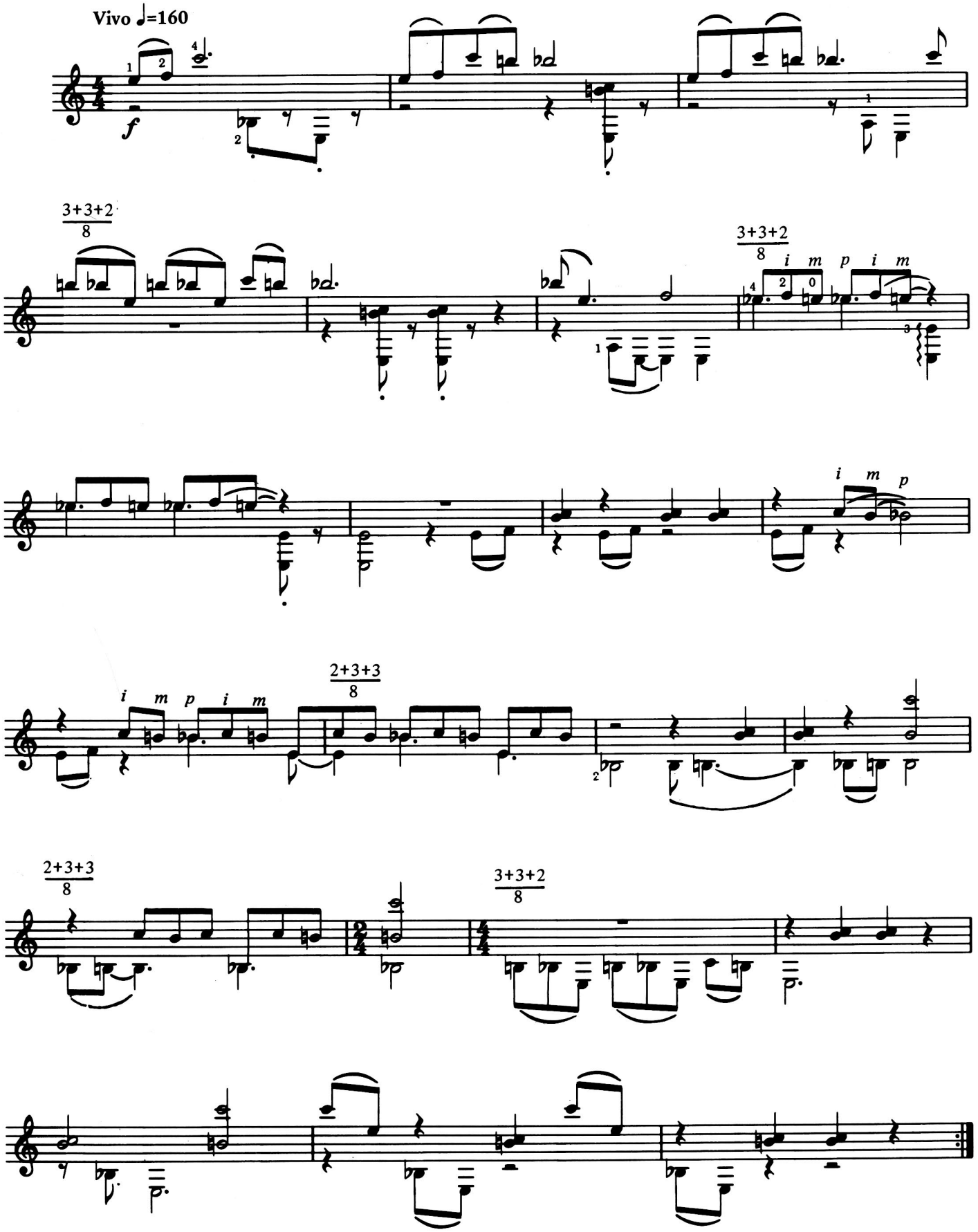


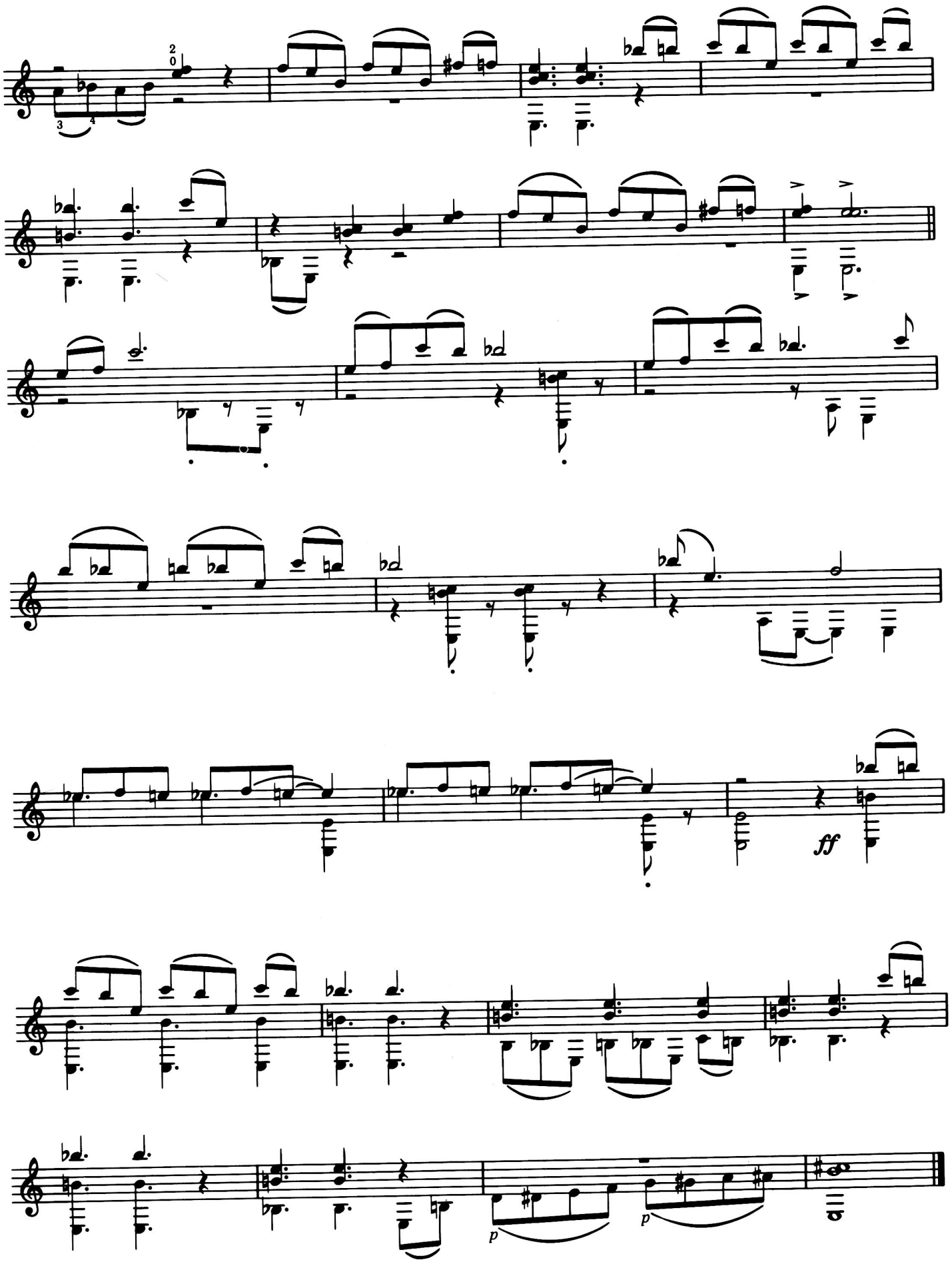
In the Fourth Position

Valse moderato

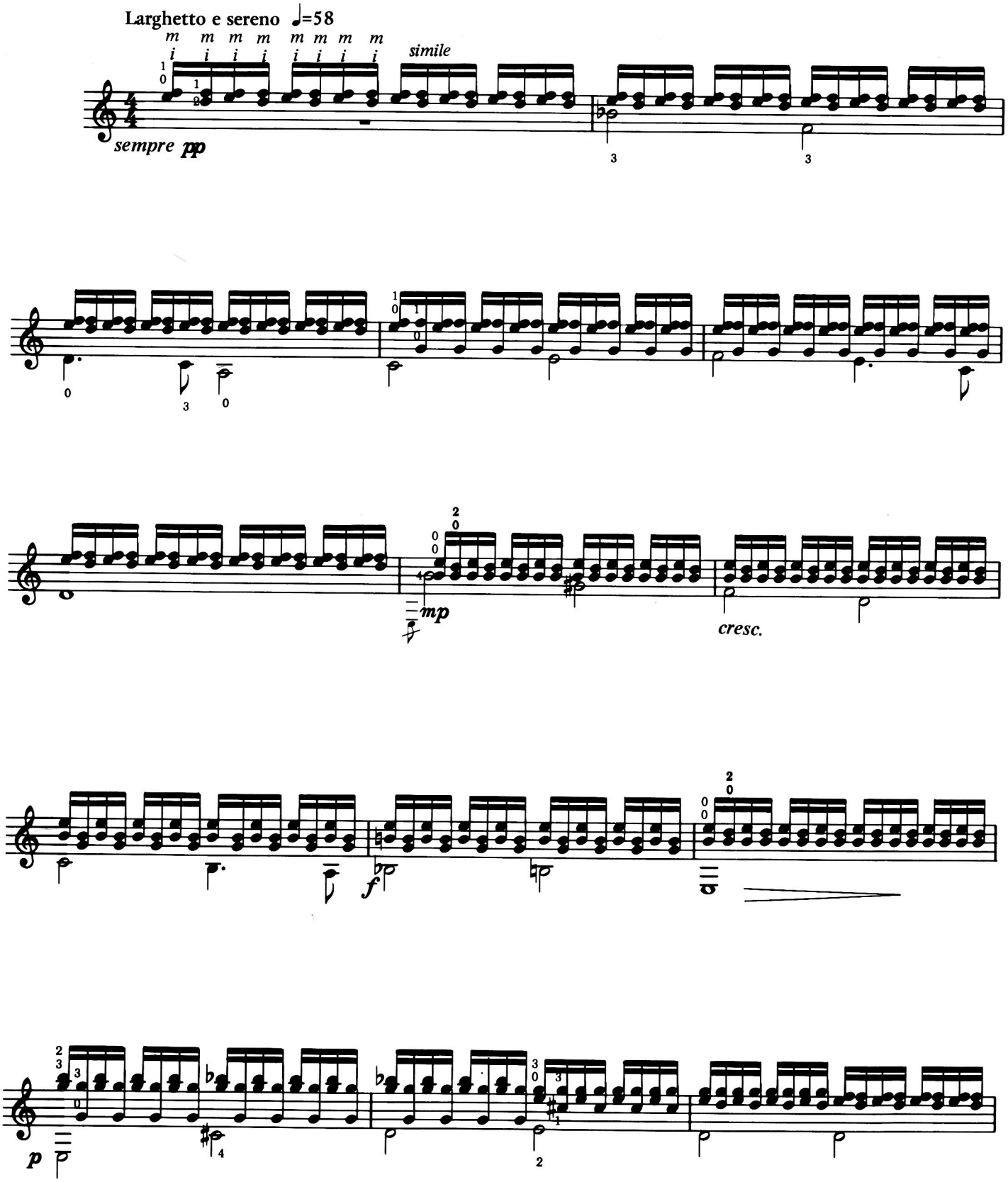


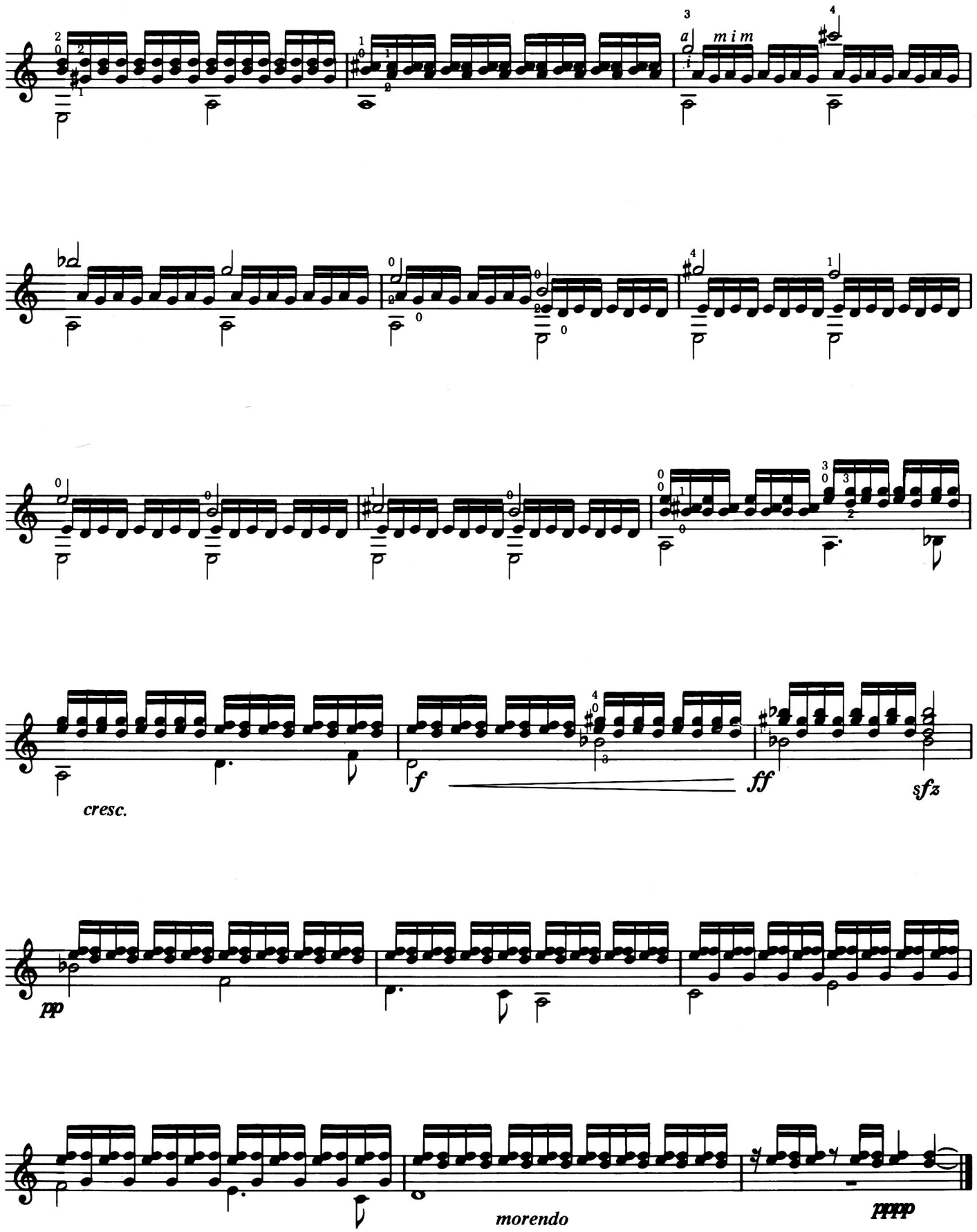
In the Fifth Position



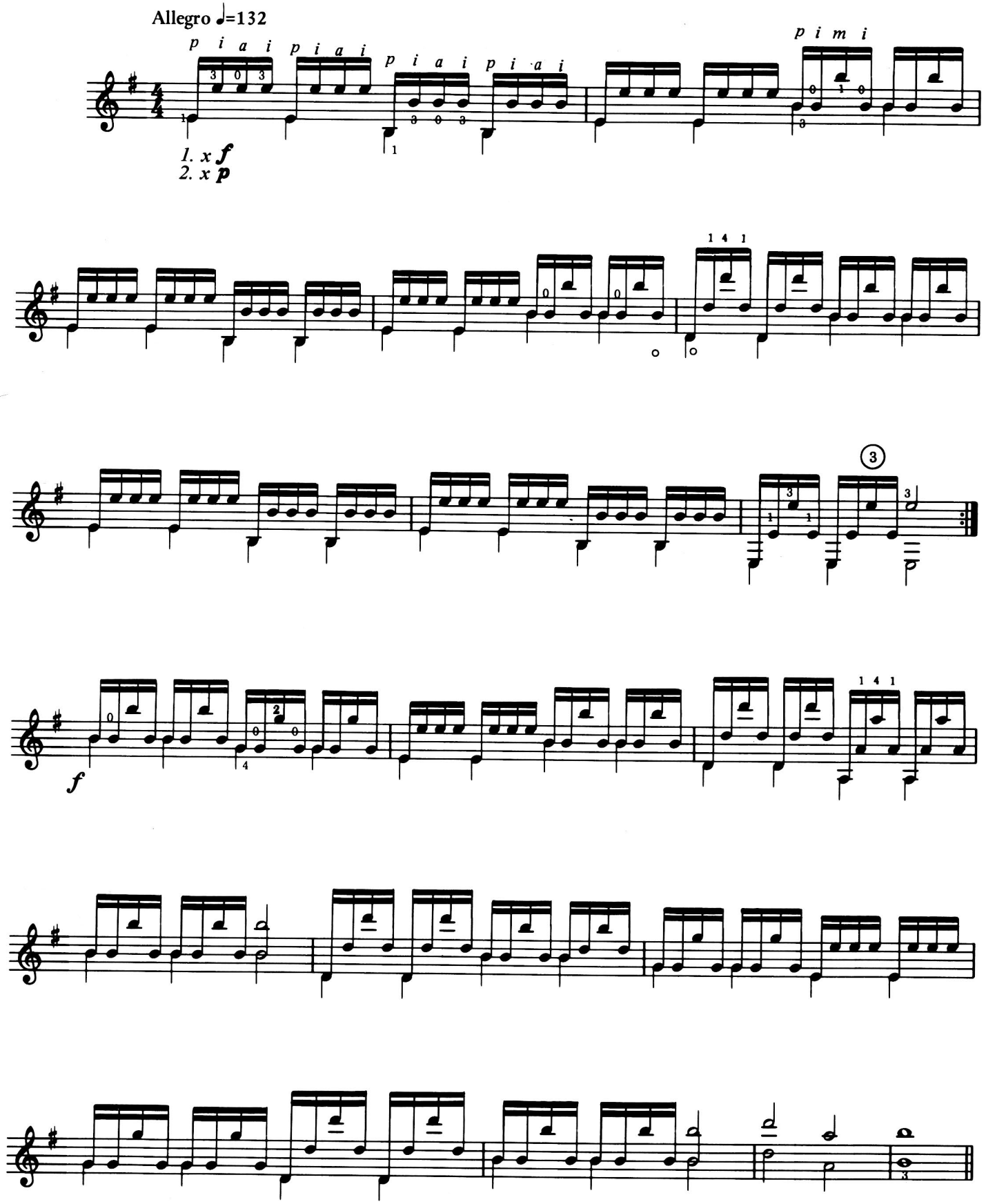

ff
p
p

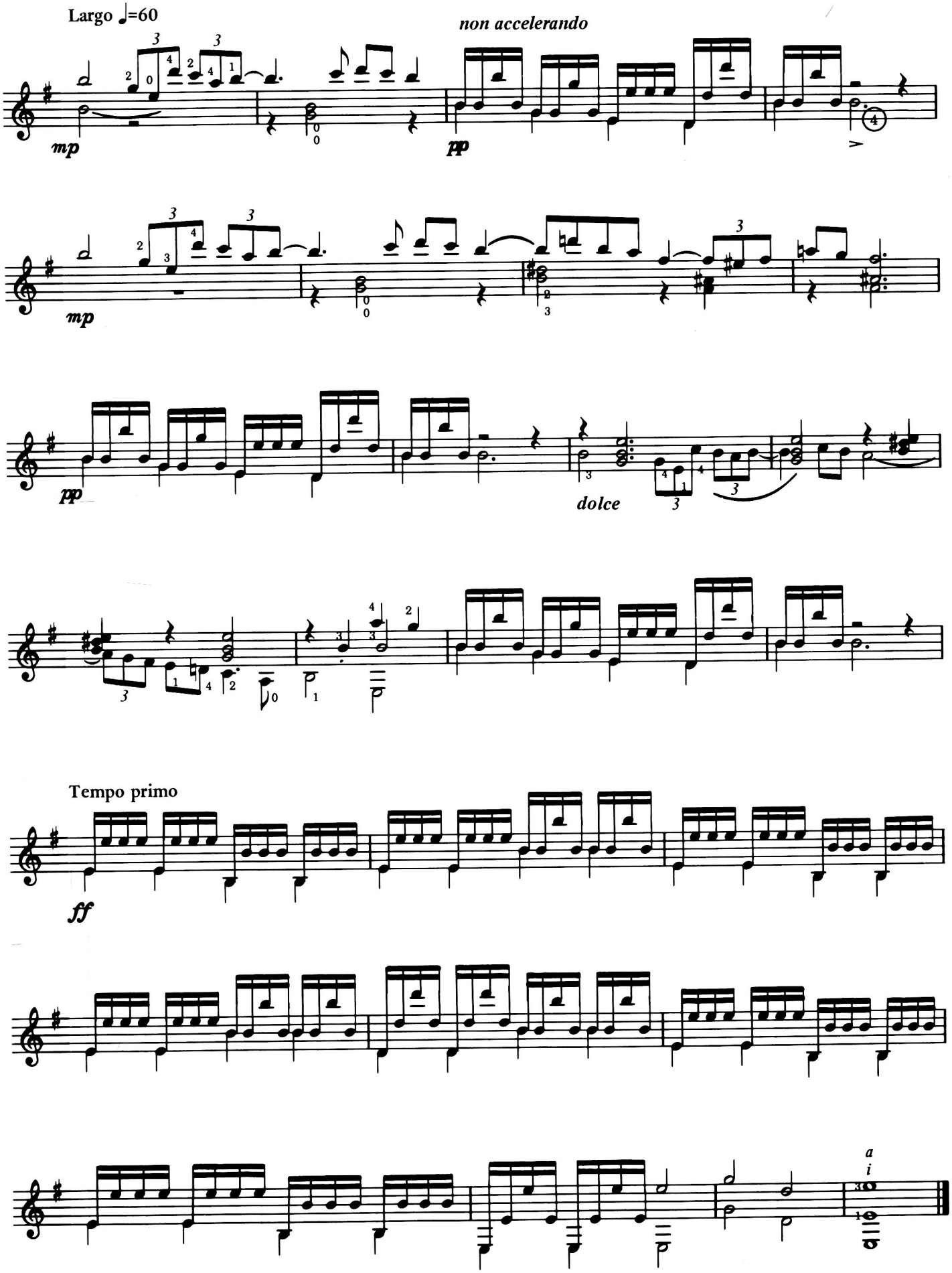
In the Sixth Position



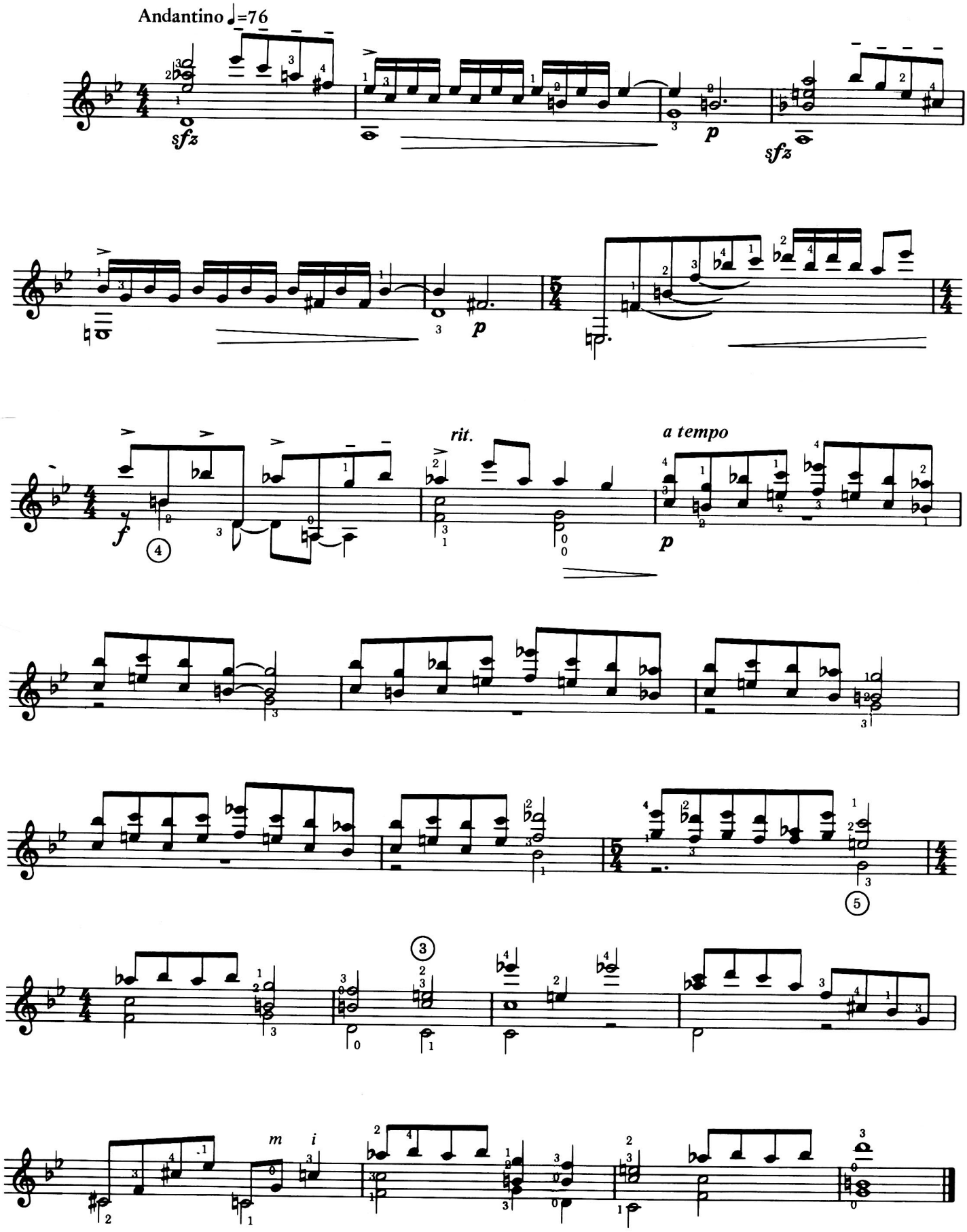

m i m
cresc.
f
ff
sfz
pp
morendo
pppp

In the Seventh Position




Largo ♩=60
non accelerando
mp
pp
mp
pp
dolce
Tempo primo
ff
a
i

In the Eighth Position



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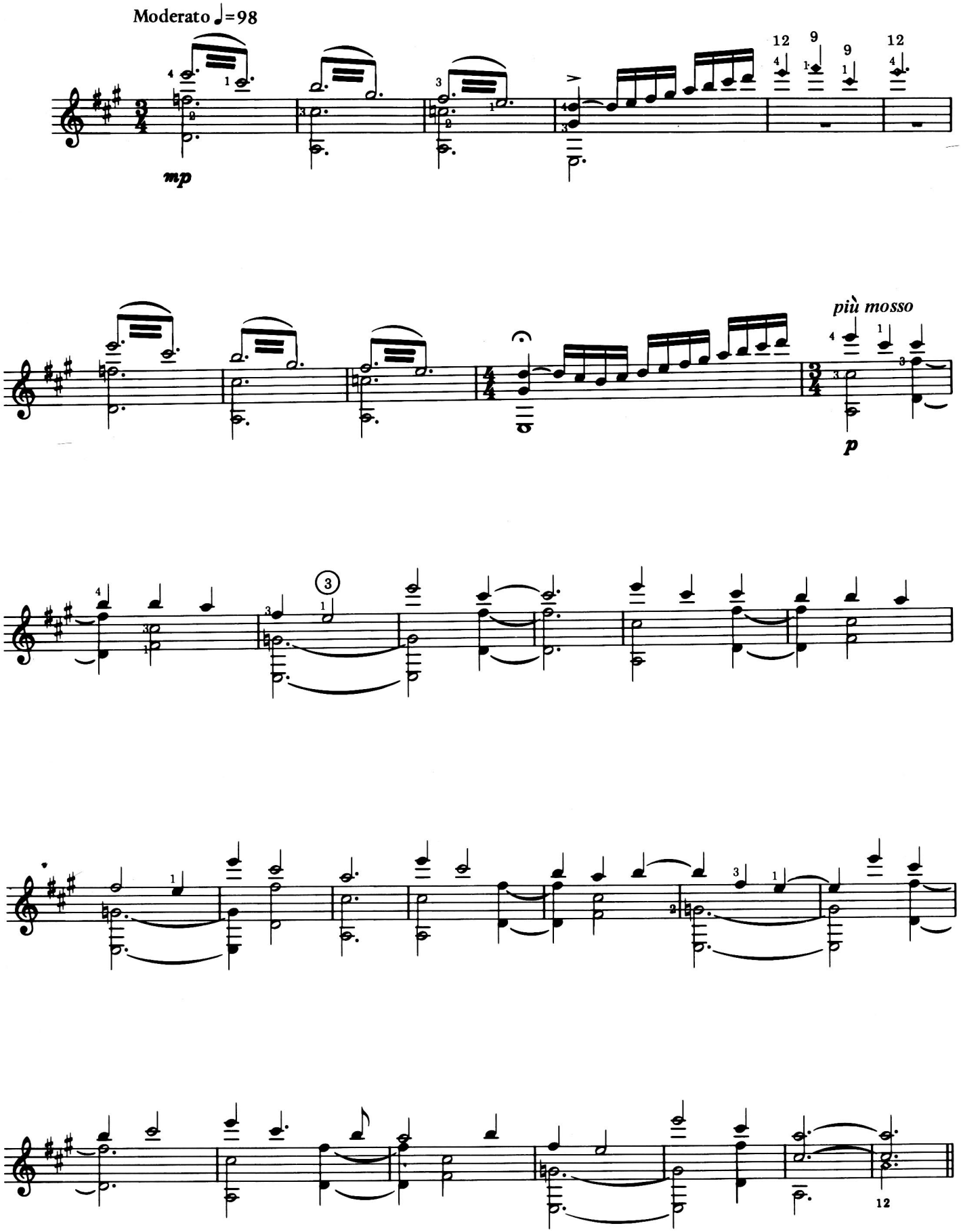
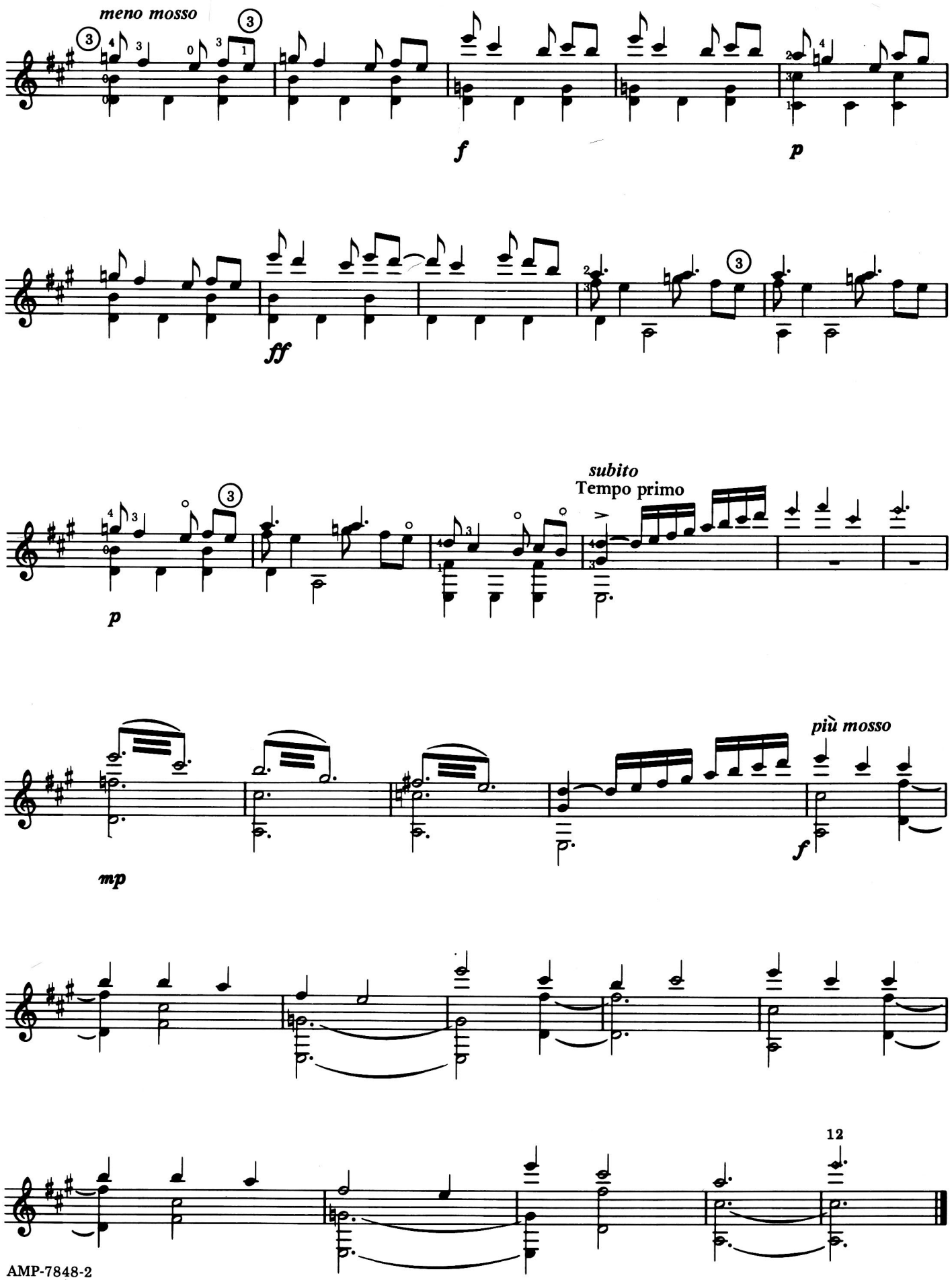
In the Ninth Position




meno mosso
f
p
ff
p
subito
Tempo primo
mp
più mosso
f
12